

STUDENTS' EVENING CONCERT,

SATURDAY, OCTOBER 20, 1877.

The *Editor*.

Conductor - - Mr. WALTER MACFARREN.

Miss Andrews, C.

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„ Austin
„ Aylward
„ Bacon
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„ Barratt
„ Bucknall
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„ Butterworth
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„ Carrington
„ Cobbe
„ Connell
„ Davies
„ Ducat
„ Evans, R.
„ Elliott
„ Elvey
„ Evans, L.
„ Evans, N.
„ Featherby
„ Garden
„ Gill

Miss Glover

„ Godfrey
„ Goodwin, K.
„ Goold
„ Gregory
„ Gye
„ Hancock
„ Hanshawe
„ Hardy
„ Harries
„ Hazard
„ Heathcote
„ Hogg, J.
„ Hudson
„ James, G.
„ James, E.
„ Jones, S.
„ Jones, M. S.
„ Killick
„ Lawrence
„ Law
„ Lock
„ Lyons
„ Orridge
„ Paget
„ Paice
„ Patterson, Ada
„ Patterson, Annie

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„ Percivall
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Mrs. Williams
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„ Ford
„ Frith
„ Foster
„ Grantley

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„ Hanson
„ Hudson
„ Hutchinson
„ Kennedy
„ Livings
„ Jarratt
„ Jopp
„ Löhr
„ Mathew
„ Morton
„ Price
„ Phillips

Mr. Seligman

„ Smith
„ Sewell
„ Smith
„ Southgate
„ Sturt
„ Taylor
„ Thorpe
„ Theiler
„ Tower
„ Thorman
„ Thomas
„ Wood

PROGRAM.

CHAMBER DUET.

TROPPO CRUDA."

Handel.

The Pianoforte Accompaniment by HENRY SMART.

Miss LEONORA BRAHAM and Miss BASHFORD.

Troppo cruda, troppo fiera,
E la legge dell' amor,
Ma la speme lusinghiera
Raddolcisce ogni rigor.
Infiammate, saettate,
Ma lasciatemi sperar,
A chi spera, o luci amate,
Non dà pena il sospirar.

SONG.

"ONE WORD."

Lovell Phillips.

Mr. GEORGE.

Only a wither'd violet!
Ah! there's more than the world knows there;
In the eventide she gave it,
As I gazed on her face so fair;
When her glad blue eyes were gleaming
With a love that was all for me,
While one little star looked down from afar,
As we met 'neath the hawthorn tree.

Only a golden ringlet!
To the world it is nothing more;
But my soul it clasps in its glory
To the light of the days of yore;
And I thrill to its silken softness,
In the depth of my lonely night,
When I think of the grace of a fair young face,
Where lingered its golden light.

Only a life-long vision!
Only a dream of peace!
Well, well, 'twill be something better
When sorrow and pain shall cease.
So I'll cherish these gifts she gave me,
And I'll render them to her then;
My dream shall be fled, and my grief shall be dead,
When her blue eyes gaze on me again.

SONATA, in B flat (Posthumous)—First movement—
Pianissimo. *Schubert.*

Molto moderato.

Mr. H. R. LÖHR.

SONG.

“WHEN THE TIDE COMES IN.”

Barnby.

Miss BAXTER.

He sailed away at break of day,
The skies were blue and fair:
He kissed his bonnie hand to me,
With heart as light as air.
“Mother,” he cried, “go, watch the tide
As it cometh up to Lynn;
For, foul or fair, I will be there,
When the flowing tide comes in.”

I watched the clouds that came in crowds,
Like flocks of evil birds;
My heart sank low with bitter woe,
Rememb’ring Donald’s words.
“O God,” I cried—and none beside
Knew the grief my heart within—
“O give me back my bonnie lad
When the flowing tide comes in!”

Across the strand, far up the land,
The fierce wild waters swept,
Laid at my feet a burden sweet,
With smile as if he slept.
I could not weep, so soft his sleep,
For fear ’twould waken him:
Peace, let him rest! God knoweth best,
And the flowing tide comes in.

PART SONG. "YOUNG JOHN AND HIS TRUE SWEETHEART."

Oliveria Prescott.

(Student.)

A fair maid sat at her bower door,
 Wringing her lily hands,
 And by it came a sprightly youth,
 Fast tripping o'er the strands.

"Where gang ye, young John," says she,
 "Sae early in the day?"
 It gars me think by your fast trip
 Your journey's far away."

He turn'd about wi' an angry look,
 And said, "What's that to thee?
 I'm gaen to see a lovely may,
 That's fairer far than ye."

"Now hae ye play'd me this, fause love,
 In simmer 'mid the flow'rs?
 I sall repay it back again
 In winter 'mid the show'rs.

"But again, dear love, and again, dear love,
 Will ye not turn again?
 For as ye look to ither women,
 Sall I to ither men."

"O mak' your choice o' whom ye please,
 For I my choice will have;
 I've chosen a fairer may than ye,
 I never will deceive."

She kilted up her claithing fine,
 And after him ga'ed she,
 But aye he said, "Turn back, turn back,
 Nae further gang wi' me."

"But again, dear love, and again, dear love,
 Will ye never love me again?
 Alas! for loving you so weel,
 And you nae me again."

The firstan town that they came till,
 His heart it grew mair fain,
 And he was as deep in love wi' her
 And she wi' him again.

The neistan town that they came till,
 He bought her wedding gown,
 And made her layde o' ha's and bow'rs,
 In bonny Berwick town.

RECITATIVE

AND
AIR.{ "THANKS TO MY BRETHREN."
"HOW VAIN IS MAN." }*(Judas Maccabæus.)**Handel.*

Mr. HANSON.

RECITATIVE.

Thanks to my brethren : but look up to Heav'n !
 To Heav'n let all glory and all praise be giv'n :
 To Heav'n give your applause, nor add the second cause,
 As once your fathers did in Midian,
 Saying, "The sword of God and Gideon."
 It was the Lord that for his Israel fought,
 And this our wonderful salvation wrought.

AIR.

How vain is man, who boasts in fight
 The valour of gigantic might,
 And dreams not that a hand unseen
 Directs and guides this weak machine.

STUDY in A minor, Op. 45.

IL MOTO CONTINUO from

Sonata in C, Op. 24.

Piano-
forte.*Thalberg.*{ *C. M. von Weber.*

Miss MARGARET BUCKNALL.

SONG (MS.)

"TO THE MOON."

R. H. Löhr.
(Student.)

Miss LEONORA BRAHAM.

Hail to thy cold and clouded beam,
 Pale pilgrim of the troubled sky !
 Hail, though the mists that o'er thee stream
 Lend to thy brow their sullen dye !
 How should thy pure and peaceful eye
 Untroubled view our scenes below,
 Or how a tearless beam supply
 To light a world of war and woe !

Fair Queen! I will not blame thee now,
 As once by Greta's fairy side;
 Each little cloud that dimmed thy brow
 Did then an angel's beauty hide.
 And of the shades I then could chide,
 Still are the thoughts to memory dear,
 For, while a softer strain I tried,
 They hid my blush, and calmed my fear.

Then did I swear thy ray serene
 Was formed to light some lonely dell,
 By two fond lovers only seen,
 Reflected from the crystal well,
 Or sleeping on their mossy cell,
 Or quivering on the lattice bright,
 Or glancing on their couch, to tell
 How swiftly wanes the summer night!
Sir Walter Scott. (Rokeby.)

AIR WITH VARIATIONS and FINALE FUGATO,
 in A, Organ. *Henry Smart.*

Mr. CHARLTON T. SPEER.

SONG.

"FAREWELL."

Edward Bache.

Miss CLARA SAMUELL.
 (Parepa-Rosa Scholar.)

Fare thee well, dear heart!
 I from thee must sever;
 But one look, one kiss impart,
 Since I go for ever.

One fair bud bestow
 From that tree we planted;
 For no fruit, ah me!
 Will to me be granted.

ANDANTE WITH VARIATIONS, Op. 31, for two

Performers on one Pianoforte. *H. C. Banister.*

Miss NANCY EVANS and Mr. MORTON.

SONG.

"MY QUEEN."

Blumenthal.

Mr. WELCH.

Where and how shall I earliest meet her?
 What are the words she first will say?
 By what name shall I learn to greet her?
 I know not now, but 'twill come some day.
 With the selfsame sunlight shining upon her,
 Streaming down on her ringlets sheen,
 She is standing somewhere, she I would honour,
 She that I wait for, my Queen, my Queen.

I will not dream of her tall and stately,
 She that I love may be fairy light;
 I will not say she should walk sedately,
 Whatever she does, it will sure be right.
 And she may be humble, or proud my Lady,
 Or that sweet calm which is just between;
 But whenever she comes, she will find me ready
 To do her homage, my Queen, my Queen.

But she must be courteous, she must be holy,
 Pure in her spirit, the maiden I love;
 Whether her birth be noble or lowly,
 I care no more than the spirit above.
 And I'll give my heart to my Lady's keeping,
 And ever her strength on mine shall lean;
 And the stars shall fall, and the angels be weeping,
 Ere I cease to love her, my Queen, my Queen.

RECITATIVE, SOLO, AND CHORUS (Female Voices).
(Crucifixion.) *Spohr.*

Solo, Miss LEO RA BRAHAM.

RECITATIVE.

What hope remains, if they prove false and faithless,
 To whom His heart was ever open?
 Where shall He look for friendship or for succour,
 Deserted ev'n by those who shared His love?

SOLO.

Though all Thy friends prove faithless,
 Though all forsake and flee,
 Thy love, all-gracious Master,
 Shall bind me still to Thee.
 Though terrors gather round Thee,
 Betrayed, reviled, forsaken,
 My faith shall cling unshaken,
 To Thee, my Saviour, to Thee.

CHORUS.

Though all Thy friends prove faithless,
 Though all forsake and flee,
 Thy love, all-gracious Master,
 Shall bind us still to Thee.

ARIA.

"IL SOGNO."

Mercadante.

Mr. A. F. JARRATT.

Violoncello Obbligato, Mr. ELLIOTT.

Sognava, o mia diletta,
 Sognai ch'io t'era accanto,
 Che al sen t'avea ristretta,
 Che univa il nostro pianto.
 Scordava ogni mia guerra,
 Scordava e cielo e terra
 Pregava. Oh! fosse questo
 Per me l'estremo dì.
 Quelli occhi desiati
 Brillar d'amore io vidi,
 E infiammati desir
 M'ardean il core.
 Quella celeste idea,
 Il sogno mi rompea.
 Ahi! mi tornò funesto
 Il sol che il giorno aprì.

DIX-SEPT VARIATIONS SERIEUSES, Op. 54,
Pianoforte. *Mendelssohn.*

Mr. F. W. W. BAMPFYLDE.

SONG.

"O SWEET AND FAIR."

Sullivan.

Miss FEATHERBY.

O sweet and fair! O rich and rare!
That day so long ago;
The autumn sunshine everywhere,
The heather all aglow.
The ferns were clad in cloth of gold,
The waves sang on the shore;
Such suns will shine, such waves will sing,
For ever, evermore!

O fit and few! O tried and true!
The friends who met that day,
Each one the other's spirit knew;
And so, in earnest play,
The hours flew fast, until at last
The twilight kissed the shore;
We said, "Such suns will come again
For ever, evermore!"

One day, again, no cloud of pain
A shadow o'er us cast,
And yet we strove in vain, in vain,
To conjure up the past.
Like, but unlike, the sun that shone,
The waves that beat the shore;
The words we said, the songs we sung,
Like—unlike—evermore!

For ghosts unseen crept in between,
And, when our songs flowed free,
Sang discords in an undertone,
And marred the harmony.
"The past is ours, not yours," they said;
"The waves that beat the shore,
Though like the same, are not the same—
O never, never more!"

QUINTETTO. "DI SCRIVERMI OGNI GIORNO."

(*Così fan tutte.*)

Mozart.

Fiordiligi, Mrs. RENE WARE.

Dorabella, Miss CLARA SAMUELL.

Ferrando, Mr. SIDNEY TOWER. *Guglielmo*, Mr. THEILER.

Don Alfonso, Mr. GRANTLEY.

Fiordiligi. Di scrivermi ogni giorno, giurami, vita mia, sii costante
a me sol. Addio!

Dorabella. Due volte ancora tu scrivimi, se puoi. Serbati fido.
Addio!

Ferrando. Sì, certo, oh, cara! Addio!

Guglielmo. Non dubitar, mio bene. Addio!

Don Alfonso. Io crepo, se non rido.

Tutti. Mi si divide il cor, bell' idol mio. Addio!

* * * *The doors will be closed during the performance of Mr. Henry Smart's Part Songs—previous to which there will be a brief interval for the departure of those in the audience who do not wish to hear them.*

PART SONGS, { "SOFTLY COME, THOU EVENING GALE."
"PIPE, RED-LIPP'D AUTUMN, PIPE." }
Henry Smart.

"SOFTLY COME, THOU EVENING GALE."

Softly come, thou evening gale!
Sweet as wind from Yemen's vale;
Sweet from rose and myrtle flow'r,
From olive grove and citron bow'r;
Where clustered bells in beauty bloom,
Where passion-flow'rs shine mid the gloom,
Where, by the nectar-scented rose,
With golden fruit the orange glows.
Softly come, thou evening gale!
Sweet as wind from Yemen's vale!

Bear upon thy breath, oh, gale!
To my love the charmèd tale—
Spoken by each leaf and flow'r,
With words that love has made their dow'r.
Had I but viewless wings like thine,
Soon would I seek this love of mine;
I'd pass each bar with yon moonbeams,
And whisper softly where she dreams.
Softly go, thou evening gale!
Sweet as wind from Yemen's vale!

"PIPE! RED LIPP'D AUTUMN, PIPE."

Pipe! red-lipp'd Autumn, pipe!
 Summer, she is dead, sweet maid;
 Bear her through the list'ning glade,
 Strew the way with berries ripe.
 Pipe! red-lipp'd Autumn, pipe!

I have wooed her in the meadow,
 When she was a sweet young thing,
 Ere she in the raincloud's shadow
 Parted from the Spring.
 Later we have sported, blither,
 Often in her sunnier hours;
 She it was who led me whither
 Spring those joys, the flow'rs.

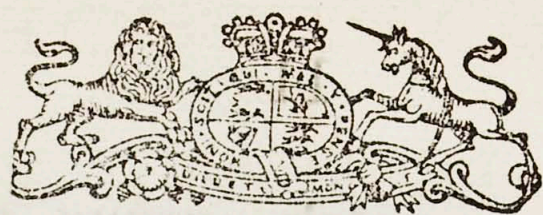
Hark! the breezes softly ringing!
 Strew the leaves, and lightly tread;
 Canticles in honour singing
 Of the beauteous dead.
 Sing, sad winds, in every place,
 Vintage hill and orchard dell,
 Where her smile was wont to grace
 Haunts she loves so well.

Pipe! red-lipp'd Autumn, pipe!
 Summer, she is dead, sweet maid;
 O'er her, through the list'ning glade,
 Strew the way with berries ripe.
 Pipe! red-lipp'd Autumn, pipe!

ACCOMPANISTS.

Miss KATE STEEL and Mr. F. W. W. BAMPFYLDE.

The next STUDENTS' CHAMBER CONCERT will take place in
 the New Concert Room, on Saturday Evening, November
 17th, to commence at Eight o'Clock.



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STEGGALL, C., Mus. D. Cantab.
SULLIVAN, A. S., Mus. D. Cantab.

SINGING.

BENSON, G.
COX, F. R.
FIORI, E.
GARCIA, MANUEL.
GILARDONI, P.
GOLBERG, P., Cav.
LATTER, R.
PINSUTI, C., Cav.
RANDEGGER, A.
REGALDI, H.
SMITH, MONTEM.
WALKER, F.
WALLWORTH, T. A.

PIANOFORTE.

BENEDICT, Sir JULIUS.
CUSINS, W. G.
EYERS, H. R.
HOLMES, W. H.
JEWSON, F. B.
KEMP, S.
MACFARREN, WALTER.
O'LEARY, A.
RICHARDS, BRINLEY.
THOMAS, HAROLD.
THOULESS, A. H.
WESTLAKE, F.
WINGHAM, T.
FANING, EATON (Assistant).
FITTON, WALTER (Assistant).

ORGAN.

STEGGALL, C., Mus. D.

HARP.

CHESHIRE, J.
LOCKWOOD, E.
THOMAS, JOHN.

VIOLIN.

AMOR, F.
HILL, H. WEIST.
RALPH, F.
SAINTON, PROSPER.

VIOLA.

LAGROVE, R.

VIOLONCELLO.

AYLWARD, W. H.
PETTIT, W.
PIATTI, A.

DOUBLE BASS.

HOWELL, J.
WHITE, A.

FLUTE.

SVENDSEN, O.

HAUTBOY.

HORTON, G.

CLARINET.

LAZARUS, H.

BASSOON.

WAETZIG, J. G.

HORN.

HARPER, C.

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HARTOG, ALPHONSE.

GERMAN LANGUAGE.

WEIL, GOTTLIEB, Ph. D.

ENGLISH LANGUAGE.

WOOD, GEORGE D.

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COULON, A.

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WESTMORLAND SCHOLARSHIP.

FOUNDED 1861.

A Scholarship for Vocalists, called the "Westmorland Scholarship," as a memorial of the late Earl of Westmorland (the founder of the Royal Academy of Music), has been established, by subscription, and will be contended for annually in December.

It is open to Female candidates between the ages of eighteen and twenty-four years.

The amount of the Scholarship is Ten Pounds, which will be appropriated towards the cost of a year's instruction in the Academy.

Further Subscriptions towards the Fund of this Scholarship will be applied to the increase of its annual value.

Certificate of Birth must be produced.

TRUSTEES :

J. LAMBORN COCK, BRINLEY RICHARDS, and
HENRY ROUGIER.

POTTER EXHIBITION.

FOUNDED 1860.

An Exhibition, called the "Potter Exhibition," has been founded, by subscription, as a Testimonial to the late CIPRIANI POTTER (Principal of the Institution from 1832 to 1859), which will be contended for annually in December. It is open to competition, by Female and Male Candidates, in alternate years, who shall be pupils of the Academy, and have studied not less than Two Years in the Institution.

The Amount of the Exhibition is Twelve Pounds, which will be appropriated towards the cost of a year's instruction in the Academy.

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STERNDALE BENNETT SCHOLARSHIP.

FOUNDED 1872.

A Scholarship, called the "Sterndale Bennett Scholarship," has been founded, by subscription, as a Testimonial to Sir William Sterndale Bennett (Principal of the Royal Academy of Music from 1866 to 1875), and will be contended for biennially in April.

The Scholarship is open for competition in any branch of Music, to Male Candidates, between the ages of fourteen and twenty-one years.

The Competitor must be a British-born subject, and will have to pass an Examination in General Education, previously to entering the musical competition.

The subjects for Examination will comprise Orthography, English Grammar, Elementary Arithmetic, Rudiments of Geography and English History; and Candidates above 18, in any Foreign Language of their own choice.

The successful Candidate will be entitled to Two Years' free education in the Royal Academy of Music.

Certificate of Birth must be produced.

TRUSTEES:

F. R. COX, WALTER MACFARREN, and

PAREPA-ROSA SCHOLARSHIP.

FOUNDED by Mr. CARL ROSA, March, 1874, in Memory of his late Wife, Madame PAREPA-ROSA.

To be awarded by Competition to British-born Female Vocalists, not being, nor ever having been, Students at the Royal Academy of Music, between the ages of eighteen and twenty-two years.

The successful Candidate to be entitled to Two Years' free Musical Education in the Royal Academy of Music.

The Competition to take place in the month of April, and the Scholarship to commence at the Easter Term of the Academy.

The names of intending Candidates to be sent to the Secretary not less than seven days before the Competition.

Certificate of Birth must be produced.

TRUSTEES :

G. A. MACFARREN, CHAS. E. SPARROW,
A. RANDEGGER, and J. H. EVANS.

SIR JOHN GOSS SCHOLARSHIP.

FOUNDED 1875.

A Scholarship, called the "Sir John Goss Scholarship," has been founded, by subscription, as a Testimonial to Sir John Goss, and will be awarded triennially by the Council of the College of Organists, in time for the term commencing in the immediately succeeding September.

The Scholarship is open for competition in any branch of music, to Male Candidates between the ages of fifteen and eighteen years, who shall have been members of cathedral choirs, and who will make the Organ a chief study.

The Scholarship is for Three Years, and amounts, at present, to about Fifteen Guineas, which, with any subsequent additional proceeds, will be appropriated towards the cost of each year's instruction in the Academy.

Certificate of Birth must be produced.

PROFESSORS' SCHOLARSHIPS.

Two Scholarships have been established for the advancement of Orchestral Studies, by subscription of the Professors and their friends.

These Scholarships consist of two years' free education in the Academy, to Candidates between the ages of fourteen and twenty-one years, and are awarded to those adjudged the best player on the Violin, and the best player on any other orchestral instrument.

Certificate of Birth must be produced.

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G. A. MACFARREN and H. R. EYERS.

THALBERG SCHOLARSHIP.

FOUNDED 1877.

A Scholarship for Pianists, called the "Thalberg Scholarship," has been founded by subscription, which Lady Jenkinson raised in memory of Sigismund Thalberg.

It is open for competition biennially, in December, to Female and Male Candidates at alternate elections, between the ages of Fourteen and Twenty-one years.

Competitors must be British-born subjects, and must pass an Examination in General Education, before entering the Musical Competition; the subjects for which will be the same as for the Sterndale Bennett Scholarship.

The amount of the Scholarship is Twenty Pounds a year, which will be appropriated towards the cost of two years' Instruction in the Academy.

Further Subscriptions towards this Scholarship will be applied to the increase of its annual value.

Certificate of birth must be produced.

TRUSTEES :

NOVELLO SCHOLARSHIP.

FOUNDED 1877.

A Scholarship, called the "Novello Scholarship," has been presented by Messrs. Novello, Ewer, and Co.

The Scholarship is open to competition by Male Candidates, being British-born subjects, between the ages of fourteen and eighteen years, and will be awarded to the one showing the greatest promise of musical ability, preference being given to talent for Composition. The competitor will have to pass a simple Examination in General Education previously to entering the Musical Competition.

The successful Candidate will be entitled to Three Years' Free Education in the Royal Academy of Music, which period may or may not be extended, according to the requirements and deserts of the Scholar, and at the discretion of the Committee of Management.

The Competition will be held in December, 1877, and Candidates must first send a Certificate of aptitude for the art from a Musical Professor, and a Certificate of Birth.

** * In all these last Seven Scholarships, the Scholar shall be examined at the end of the first year, when, if he or she give not satisfactory proof of progress, he or she shall forfeit the Scholarship, and another Scholar shall be elected for the remainder of the period.*

BALFE SCHOLARSHIP.

A Scholarship has been endowed from the proceeds of the Balfe Memorial Festival, in July, 1876, in Memory of Michael William Balfe.

The Scholarship is open for competition to Male Candidates, for Composition, between the ages of fourteen and twenty-one.

The Competitor must be a British-born subject, and will have to pass an Examination in General Education previously to entering the Musical Competition.

The subjects for Examination will be the same as for the Sterndale Bennett Scholarship.

The successful Candidate will be entitled to one year's Free Education in the Royal Academy of Music.

Certificate of Birth must be produced.

TRUSTEES :

MANUEL GARCIA, WALTER MACFARREN, and

THE PRINCIPAL.

MEMORIAL PRIZES.

THE STERNDALE BENNETT PRIZE.

A Purse of Ten Guineas will be competed for annually in July, by Female Pianists who shall have been studying in the Academy, without intermission, for the six consecutive preceding terms, and it will be awarded to the one who may best play a composition by Sir Sterndale Bennett, to be chosen by the Committee, and announced two months previous to the competition.

THE PAREPA-ROSA PRIZE.

A Gold Medal, bearing a portrait of Euphrosyne Parepa-Rosa, will be competed for annually, in July, by Soprano, Tenor, Contralto, and Bass singers, in alternate years, who shall have been studying in the Academy throughout the last three consecutive terms, and will be awarded to the one who may best sing the pieces selected by the Committee, the names of which will be announced two months before the competition.

THE LUCAS PRIZE.

A Silver Medal, from a design by T. Woolner, R.A. will be competed for annually, in July, by Composers who shall have been studying in the Academy throughout the three consecutive preceding terms, and it will be awarded to the one who shall compose the best work of which the subject shall be named by the Committee two months before the date of competition.

TRUSTEES :

J. L. COCK, H. R. EYERS, and STANLEY LUCAS.

THE LLEWELYN THOMAS PRIZE.

The Gift of Dr. LLEWELYN THOMAS.

A Gold Medal for Declamatory English Singing, to be awarded at Easter to the Female Candidate, Soprano or Contralto, who shall be judged to sing best the pieces for the respective voices, chosen by the Committee, of which the titles will be announced two months before the contest. Competitors must have been studying in the Academy throughout the three consecutive preceding terms.

THE CHRISTINE NILSSON PRIZES.

The Gift of Madame CHRISTINE NILSSON.

First Prize, Twenty Guineas. Second Prize, Ten Guineas.

Will be competed for in July, by Female Vocalists, Sopranos and Contraltos in alternate years, who shall have been studying in the Academy throughout the the last three consecutive Terms, and will be awarded to the Candidates who may be judged best and next best in singing an Air of Handel, with Recitative, and an English Ballad (to be chosen by the Committee) for the respective voices, the names of which will be announced two months before the Competition.

CERTIFICATES OF MERIT, SILVER MEDALS, AND BRONZE MEDALS, will be awarded at the Annual July Examinations, to the most deserving pupils who have been studying throughout the three consecutive preceding terms.

Applications for the admission of Students to be made to the Secretary, at the Academy, of whom all particulars may be obtained, and by whom Subscribers' names—either to the funds of the Academy, or to those of the Westmorland or Sir John Goss Scholarships—will be received.

Office Hours, 10 to 4; Saturdays, 10 to 2.

JOHN GILL,

Secretary.

ROYAL ACADEMY OF MUSIC,

4 and 5, TENTERDEN STREET, HANOVER SQUARE.

OCTOBER, 1877.